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picture the flesh and blood of the study are subordinated to the idea to be expressed, and the figure is painted with due regard to the other component parts of the composition. Boughton's picture is simpler than that of Poynter. The scheme is less complex, and hence fewer radical changes were necessitated.

It will thus readily be understood that the task of the painter or illustrator who conscientiously works from models in his loyalty to fact is not an easy one. Frequently the study, in a sense, is more interesting than the figure into which it evolves. In making his sketch from a model the artist is dealing with an individual, and much of this individuality is necessarily lost in transferring the study to the picture. The model probably only had traits that approximated the artist's conception, and in working out his idea the artist was obliged to supplant the character of the actual with a new character that fitted his ideal.

This, doubtless, is what was done in the case of both the pictures of which this notice is written. The accompanying sketches, however, tell their own story fairly well, and if they impart to the non-professional reader any comprehension of the amount of work involved in the production of a work of art like a painting, their use here will have subserved its purpose.

HENRY E. FYFFE.



INFLUENCE OF AMERICAN EXPOSITIONS ON OUTDOOR ARTS

Apropos of the St. Louis Exposition, which promises to rival in magnitude and beauty the great American expositions that have preceded it, a word may be said of the influence of these gigantic enterprises in giving definite direction to artistic effort. We cannot shut our eyes to the fact that much of the alleged benefit resulting from them is fictitious, at least problematical.

Ostensibly world's fairs are promoted to enable all countries and states to display to many people their natural advantages and resources in such a manner that colonists and capitalists will be induced to develop them; to enable manufacturers and other producers to extend trade by displaying their products; to display works of art and the results of sociological, philanthropic, and religious efforts; and to bring together in conference the representatives of all such activities for an exchange of ideas and mutual acquaintance.

Really world's fairs are promoted to "boom" a city and to induce our national and other governments to put money into the coffers of local merchants. Local subscriptions are invariably solicited on the ground that the fair will draw a certain number of visitors, each one

of whom will leave a specified sum of money, of which each local contributor must surely gain some part.

Each exposition is followed by a local contention as to whether the city was or was not benefited on the whole by the undertaking. Presumably the division of opinion lies between those who did and those who did not receive what they regarded as a fair share of the governmental and individual contributions to the city's welfare, with a sprinkling on the one side of those of the real workers, to whom the honors they received were not enough to offset their labors, and on the other side of those whose vanities were pleasantly tickled. In any event it is safe to say that no city once having gone through the throes of a world's fair will attempt another in this generation, even if it were possible again to induce a paternal government to lay a few million-dollar eggs in the exposition nest.

A city probably receives directly from the exposition more money than it actually expends, but indirectly the loss is probably much greater than the gain. Many of the "boomers" of the fair have little to lose and much to gain. The substantial and far-seeing citizens are compelled to contribute time and money from a feeling of loyalty to their city. They know that without such contributions the fair would be a failure. Many of them know, too, that the same amount of money and energy expended upon the improvement of the city, the improvement of the condition of the people, and the development of its industries and resources would result in an infinitely greater permanent gain. They know that much local capital will, in view of the fair, be tied up in undertakings from which no return can be expected for a long time after the fair closes, and furthermore, that the exposition will lead capitalists to invest money in other localities that otherwise would be invested at home.

This, of course, is the selfish point of view, but it is, I believe, the point of view that will result in defeating, after the St. Louis Exposition, any further attempts at a great world's fair for a long time, unless it may be at the national capital, directly under the auspices of the United States government, with periods of special interest and special transportation facilities and rates to draw citizens from all parts of our own and foreign countries. At Washington there is and always will be the best representation of the country's resources arranged in the most instructive manner. It is likely that there will continue to be local expositions in which local resources will be effectively displayed. If they could be in a sense outposts of a great permanent exposition at Washington, which could establish traveling exhibits for their benefit, they would be of far more permanent value than the theatrical outbursts of local pride represented by the quarter-century exposition period that is passing by.

It is of course difficult to trace or measure with definiteness the results of a world's fair. The millions of visitors to our great expo-

sitions must, however, have been quickened intellectually by what they saw, and must have carried away with them ideas and ideals which they have sought to realize in their home surroundings. Thus one of the most important results of expositions, as far as they relate to the material and æsthetic welfare of our nation as a whole, has been the advancement of the outdoor arts as represented by landscape design, architecture, sculpture, the closely allied industries of floriculture and horticulture, and so forth, and the closer personal and professional relations that have grown out of the design and execution of the plans for these world's fairs. Here is a tangible and permanent result.

Well-organized, united action of this character began at the World's Columbian Exposition at Chicago in 1893. We must not overlook, however, the Centennial at Philadelphia in 1876, and its very marked influence upon the outdoor arts. Here the design of buildings and grounds was governed very largely by the engineer. The architectural profession did not then have the influence which it has now, and landscape design was represented by only a few able men, whose public work had been confined almost wholly to public parks, the design of which had not at that time developed sufficiently in beauty for people to realize that the profession would eventually stand at the head of the arts of design.

The so-called Queen Anne style of architecture, the general use of hardy rhododendrons, and the introduction of bedding-out designs in tender plants were direct outgrowths of this exposition. The introduction of rhododendrons was of real, permanent value. The use of bedding-out plants developed into a craze almost as bad as the tulip mania of the Dutch, and its more ardent devotees devised such astonishingly curious and ludicrous conceits that discredit was cast upon such a use of plants. This, coupled with the excessive cost and the comparatively short period of perfection, is resulting in the gradual abandonment of the bad as well as the good features of bedding-out.

The less said about the Queen Anne house the better. It was a bad case of architectural jimmjams, from which the ready-made plan architects have not yet recovered. The good architect of to-day simply gasps and says nothing when this period is mentioned in his hearing.

The Chicago World's Fair grew out of a sympathetic, harmonious, and united effort on the part of the ablest men of the outdoor art professions to secure perfectly proportioned groups of buildings with suitable landscape environment and perfection in detail. No other exposition in this generation has come or will come as close to the highest ideal as this, because so many men of equal ability cannot be induced to give their time and best thoughts so unreservedly to such a problem again.

The influence of the Chicago exposition upon the men engaged



PORTRAIT OF AN OLD WOMAN
By Georg Jahn
From an Etching



in the outdoor arts was positive and direct. That it was a profound inspiration to architects to do better work was made evident almost immediately in a better class of business and residential buildings. It gave professional men and the people at large a conception of the profession of landscape architecture as a fine art, and its importance as a dominating factor in determining the fundamental plan of grounds and building location in an important scheme of this character that nothing else had done, for it was generally known that the site was adopted on Mr. Olmsted's advice, that he outlined the general plan in his report, and was one of the confrères who placed the first draft of the plan upon paper, and that all landscape work was under his direction.

The sculptors and mural decorators also opened a broader field of usefulness by their work at Chicago. Since this fair the men and women of the allied fine art professions have been coming closer and closer together in their relations. They are seeking to co-operate with one another more frequently in public and private work. A natural outgrowth of this co-operation is the serious and practical consideration of comprehensive schemes for the promotion of civic beauty that will after a time make America the most beautiful country in the world.

Every important exposition that has followed the Chicago World's Fair copied the essential features of its plan. The California Mid-winter Exposition immediately following was not an artistic success, taken as a whole, and it did serious injury to and left undesirable mementoes in a beautiful park. The Omaha Exposition was an artistic success so far as buildings were concerned, but it followed the lines of the Chicago fair too closely, and suffered by comparison. The Atlanta and Nashville expositions were lacking in the beauty and unity that gave the Chicago and Omaha exhibitions distinction. Their average of excellence was high enough, however, to have an influence for good upon the whole South, as will be true, undoubtedly, of the Charleston Exposition.

The work at Buffalo was taken up in the same spirit as it was at Chicago by a different group of men. No one can deny the brilliancy and beauty of many portions of the exposition. There was not, however, that careful and successful adjustment of proportions that was the hall-mark of great minds acting harmoniously at Chicago. It was, to use a recent expression, the "frozen music" of a remarkably successful vaudeville entertainment, not that of a grand opera.

The color scheme, a most difficult problem, was well handled. So also was much of the planting in interior courts and about the base of important buildings, the use of the upright forms of red cedar and poplar growing out of masses of shrubs at salient angles of buildings being especially appropriate. The use of vines in window and roof-boxes added much to the gayety and grace of certain architectural features.

Away from the buildings the grounds had the appearance of a bad attack of an unpopular malady that since the exposition has come to be widespread. The Pan-American Exposition was not alone in this respect. The general effect of the grounds about the buildings of nearly every exposition has been disfigured by beds of really fine material that did not come into harmonious relation with the buildings or the plan of grounds, but were mere spots set apart by themselves.

It is too early to determine the influence that the Pan-American Exposition will have upon the outdoor arts. Following the precedent established by the two other great expositions, we would expect an eruption of excessively ornamented and highly colored structures perhaps quite as bad in their way as the poor Queen Anne nightmares, because few men can hope to design successfully such buildings as were represented at the Pan-American, where the whole situation was controlled very largely by the only men who have been eminently successful along these lines. Probably the sober sense of American architects will discourage this movement, especially in the colder sections of the country, where this style of architecture would be quite out of place.

WARREN H. MANNING.

XMAS

EXAMPLES OF DECORATION AND DESIGN

The following examples of decoration and design show a clever use of both geometrical and natural forms for the purpose of ornamentation. The specimens of pottery in Plate 22 are all from the ceramic works of Riessner, Stellmacher & Kessel, Turn-Teplitz. In Figures 1, 2, and 3, the frog, fish, and cock seem extraneous, and not integral parts of the designs, and for that reason might be criticised by some designers. The bat, in low relief, is essentially a part of the vessel. All the designs, however, are eminently pleasing, the artist having incorporated some idea to carry the decoration, as pond-lily leaves for the frog to rest on, reeds for the fish to dive through, and a tree trunk for the cock to stand under. The headpieces for book ornamentation in Plate 23 are the work of Gerhard Heilmann, Copenhagen, and for the most part are a pleasing working out of simple floral motives. In Plate 24 we have a further application of living forms to decorative purposes. Figures 1 and 4 are elaborate designs executed in enamel by Eugène Feuillâtre, in which the most repellent of sea fish are cast on graceful lines so as to produce a charming and unique effect. Figure 2 is an inlaid table top by W. H. Wilkinson Leeds, which relies for its beauty on a happy geometrical arrangement, and Figure 3 is a window of opalescent glass executed by Louis Tiffany.